

*Guides to Special Collections  
in the Music Division of the Library of Congress*

**MARTHA GRAHAM  
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2007.wp.0003>

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## *Introduction*

The Library of Congress is rich in materials that illuminate the career of Martha Graham and, in addition to the Martha Graham Collection, which was purchased with funds from the Doris Duke Charitable Foundation in 1998, other resources in the Music Division include the Aaron Copland Collection, the Elizabeth Sprague Coolidge Collection, Moselsio Collection, the Martha Graham Legacy Archive, Nathan Kroll Collection, and Erick Hawkins Collection. There is valuable correspondence between Graham and former Chief of the Music Division, Harold Spivacke, in the Music Division's Old Correspondence File. Because the Music Division holds the archival collections of many of the people who composed for Graham, the researcher is urged to consult one of the Division's Music Specialists for additional suggestions. The Manuscript Division holds the Lucy Kroll Papers (Graham's agent) and the Muriel Rukeyser Papers, which contain the correspondence of Frances G. Wickes, Graham's psychiatrist. The moving image materials are housed in the Motion Picture, Broadcasting and Recorded Sound Division and the holdings of the Prints and Photographs Division include images of Martha Graham.

Certain restrictions to the use or copying of the materials in this collection may apply.

Researchers wishing to cite this collection should include the following information: container number, the Martha Graham Collection, Music Division, Library of Congress, Washington, D.C.

Linear feet of shelf space:	590
Approximate number of items:	350,000
Number of containers:	397

### ***Biographical Sketch***

Martha Graham, a pioneer in the establishment of American modern dance, was one of the principal choreographers of the twentieth century. Her work, which spanned more than seven decades, resulted in the development of a movement technique and a body of 180 choreographic works. Known also for her innovative collaborations, Graham worked with sculptor Isamu Noguchi, who designed over thirty-five designs for Graham works; lighting designer Jean Rosenthal; costume designer Halston; and many composers, including Aaron Copland, Samuel Barber, Robert Starer, William Schuman, and Louis Horst, who acted as accompanist, composer, and music director for Graham from 1926 to 1948. Graham founded a dance company in the 1920s that continues to perform her repertory ([www.marthagraham.org](http://www.marthagraham.org)).

For further information on the life and work of Martha Graham, please consult the following sources:

Graham, Martha. *Blood Memory*. New York, 1991.

Helpern, Alice. *The Technique of Martha Graham*. Dobbs Ferry, New York, 1994.

Jowitt, Deborah. "Martha Graham," in *International Encyclopedia of Dance*, vol. 3, pp. 209-222. New York, 1998

Leatherman, Leroy. *Martha Graham: Portrait of The Lady as an Artist*. New York, 1966.

McDonagh, Don. *Martha Graham*. New York, 1973.

The following timeline makes reference to only a few of Graham's choreographic works. For a complete repertory list, please consult Don McDonagh's book, *Martha Graham* (1973).

1894	Martha Graham is born on 11 May in Allegheny, Pennsylvania.
1916	Graham begins studies with Ted Shawn and Ruth St. Denis at their Denishawn School.
1918	Graham begins teaching at the Denishawn School.
1919	Graham dances with Denishawn until 1923, appearing in title roles such as <i>Xochitl</i> .
1923-1925	Graham appears in John Murray Anderson's <i>Greenwich Village Follies</i> , dancing Ted Shawn's <i>Serenata Morisca</i> and Michio Ito's <i>The Garden of Kama</i> .
1925	Graham establishes her first dance company and begins to develop her specialized dance technique.
1926	Graham presents her first independent concert at the 48th Street Theater in New York City, assisted by the Martha Graham Concert Group. The <i>New York Herald Tribune</i> noted "Miss Graham gave a successful performance, showing ability to present a mood or a picture, with the assets of grace, agility, effective poses and well chosen costumes."
1927	A review of a program in New York City's Little Theatre, the <i>New York American</i> said "Slender, sinuous and supple, and ever with a definite command of grace, Miss Graham may have many competitors in Terpsichore's guild, but few rivals.

- 1928 Graham begins an association with the Neighborhood Playhouse and, in conjunction with the Cleveland Orchestra, Graham performs in “Nuages: and “Fetes” (music by Debussy) with dancer/choreographer Michio Ito.
- 1929 Graham presents a concert, which includes her first group masterpiece, *Heretic*.
- 1930 Graham begins a seven-year relationship with Washington Irving High School in New York City and presents yearly concerts. She performs in Léonide Massine’s *Rite of Spring* with the Philadelphia Orchestra.
- 1932 Graham is the first dancer to receive a John Simon Guggenheim Foundation Fellowship.
- 1936 Graham tours the United States in a solo program. She is invited, but rejects, an offer to represent the U.S. at the International Dance Festival, held in conjunction with the Berlin Olympics. She states: “So many artists have been persecuted that I refuse to identify myself with the regime that made it possible.”
- 1937 At the invitation of President and Mrs. Roosevelt, Graham is the first dancer to appear at the White House. Graham and her company make their first transcontinental tour.
- 1938 Graham begins a relationship with Bennington Collect in Vermont, where she teaches each summer until 1941. Erick Hawkins becomes the first man to join her dance company. Merce Cunningham joins in 1939.
- 1944 Elizabeth Sprague Coolidge commissions three works: *Imagined Wing* (music by Darius Milhaud), *Hérodiade* (music by Paul Hindemith), and *Appalachian Spring* (music by Aaron Copland). The works are premiered in the Library of Congress’s Coolidge Auditorium. Writing about *Appalachian Spring* for the *New York Times*, critic John Martin states “Nothing Miss Graham has done before has had such deep joyousness about it.”
- 1948 Graham marries dancer/choreographer Erick Hawkins.
- 1950 The Louisville Symphony Orchestra commissions Graham to choreograph a new work (*Judith* to music by William Schuman). The *Columbus* [Ohio] *Dispatch* declares the work to be “a dance of smashing impact.”
- 1951 Graham’s second commission by the Louisville Symphony Orchestra results in *The Triumph of St. Joan* (music by Norman Dello Joio).
- 1954 The Graham company tours Europe, sponsored by the U.S. State Department.
- 1955 The Graham company tours Asia, sponsored by the U.S. State Department.
- 1957 Graham receives a *Dance Magazine* Award.
- 1960 Graham is recipient of a Capezio Award.
- 1966 Graham receives honorary doctorate from Harvard.
- 1968 Graham choreographs the last new dance in which she appears (*The Lady of the House of Sleep* with music by Robert Starer). The *Washington Post* reports that it is “one of the most

tangled and troubled of Graham dances.”

- 1969 At age 64, Graham dances for the last time on 20 April and retires from the stage.
- 1965 Graham receives an Aspen Award in Humanities.
- 1971 Graham receives honorary doctorates from Yale and Wesleyan
- 1976 President Gerald Ford presents the Medal of Freedom to Graham.
- 1978 Graham choreographs *Frescoes* (music by Samuel Barber) for the dedication ceremonies of the Metropolitan Museum of Art’s Sackler Wing.
- 1979 Graham receives a Kennedy Center Honors Award, Washington, DC and the Royal Medal of Jordan.
- 1981 Graham receives the Samuel H. Scripps American Dance Festival Award, 1981.
- 1982 Graham accepts the Algur H. Meadows Award for Excellence in the Arts, by Southern Methodist University.
- 1984 The Chevalier de la Légion d’Honneur is presented to Graham by President François Mitterand.
- 1985 Graham receives a National Medal of Arts awarded by President Ronald Reagan and the Carina Ari Medal, which is presented by Princess Christina of Sweden.
- 1991 Martha Graham dies in New York City on 1 April.

### ***Scope and Content Note***

The Martha Graham Collection is comprised of materials that document the career of modern dance pioneer Martha Graham and traces the history of the development of her company (Martha Graham Dance Company, which became the Martha Graham Center of Contemporary Dance) and school (Martha Graham School, later to be called the Martha Graham School of Contemporary Dance).

## *Description of Series*

<i>Container No.</i>	<i>Series</i>
1-197	One of the highlights of the Collection is the <b>Music Inventory</b> that describes 73 of Graham's works, which consists of original holograph or autograph scores by composers such as Aaron Copland, Samuel Barber, Alan Hovhannes, Louis Horst, Halim El-Dabh, Eugene Lester, Norman Dello Joio, Paul Hindemith, Gian-Carlo Menotti, Robert Starer, William Schuman, and Wallingford Riegger. The collection also includes orchestral parts and piano rehearsal scores, which often include choreographic notes. The materials are all arranged by title of choreographic work; however, composers and alternate or original titles of compositions are cross-referenced in the finding aid.
308-376	The Martha Graham Collection contains an especially rich collection of <b>Scrapbooks</b> that span from 1926 to 1976. Documents contained within the scrapbooks include the official invitation from Germany to participate in the 1936 Olympics and Graham's carbon copy of her refusal; transcripts of a German radio program from 1941; telegrams and notes of congratulations from luminaries such as Helen Hayes, Mary Wigman, Kirsten Lincoln, Sir Frederick Aston, Svetlana Beriozov, and Michael Somes; and significant information on the Graham Company's European tours during the Cold War. Other materials contained within the scrapbooks include invitations, speeches, fan mail, interviews, photographs, correspondence, reviews, and letters of tribute. For similar materials, the reader should see other parts of the Collection, including Clippings; Programs; Writings By and About Martha Graham; and New York City Seasons and National and International Touring. The scrapbooks are in chronological order.
239-271	The <b>Photographic Materials</b> series consists of over 8,000 photographs, dating from Graham's Denishawn days through the late 1980s. In addition, there are family photographs and a number of informal shots taken at fund-raising events by former Graham board chair, Arnold Weissberger. The majority of the photographs are organized by name of choreographic work.
218-223	The <b>Clippings</b> series contains newspaper and other periodical reviews and articles about Martha Graham and the Martha Graham Dance Company, ranging from 1925 to 1996. A more extensive collection of reviews is contained in the Scrapbooks. The clippings are arranged chronologically.
205-217	<b>Public Relations, Fundraising, and Special Events</b> , consists of sponsor lists, potential donors, information on corporate and foundation solicitations, press releases, business plans, general public relations materials, grant proposals, and correspondence relating to the 1966 fund-raising campaign. This series also contains flyers and posters dating from the 1920s to the 1990s as well as information on special events, galas, and benefits. The materials span 1947 to 1996.
198-200	<b>New York City Seasons and National and International Touring</b> consists of correspondence, memoranda, telefaxes, telegrams, cast lists, budgets, and itineraries for the Graham Company's New York City seasons and national and international tours between 1948 and 1996. Further information on the New York City seasons and touring



can be found in Correspondence; Scrapbooks; Production Elements; and Public Relations, Fundraising, and Special Events.

- 274-275      The **Choreographic Notebooks** are a series of notebooks of ideas, sketches, steps, and steps sequences for approximately twenty-three of Graham's choreographic works. Many were published in 1973 as *The Notebooks of Martha Graham, with an Introduction by Nancy Wilson Ross*. Harcourt Brace Jovanovich, Inc., New York. The piano-rehearsal scores found in the Music Inventory often contain choreographic notes.
- 229-238; 377-387      Correspondence in the Martha Graham Collection is divided into two sections. The first, **Correspondence: Martha Graham Center of Contemporary Dance** covers the day-to-day activities of the Martha Graham Center of Contemporary Dance and the Martha Graham School. The letters (some carbon copies and xeroxes), memoranda, telefaxes, and telegrams are arranged chronologically by year. The correspondence is not inclusive, but covers activities from 1930 to 1996, with the majority of items from the 1980s and 1990s. The series also contains consignments, contracts, letters of agreement, promissory notes, and licenses, as well as correspondence, agendas, and member lists for the Martha Graham Center of Contemporary Dance Board of Trustees and legal documents relating to the day-to-day activities of the Center. The second section consists of twelve containers of correspondence determined to be of a personal nature that is currently restricted.
- 203-204      **Production Elements** series consists of information relating to the New York City season performances and touring, including hanging plots, light plots and light cue tracks, call sheets, and condition reports. The lighting, set, and costume designers include Jean Rosenthal, Rouben Ter-Arutunian, Isamu Noguchi, Donna Karen, Beverly Emmons, Jennifer Tipton, and Thomas Skelton.
- 307      The **Special Projects** series consists of materials that relate to activities of the Martha Graham Center of Contemporary Dance between 1973 and 1992, containing letters, memoranda, faxes, telegrams, and other items (notes, budgets, itineraries) for a number of ventures, including the 1973 summer Lake Placid, New York, residency; the 1993 patrons tour to Spain; the Marymount Choreographers Project, 1988 and 1992; and special projects with sculptor Isamu Noguchi from 1982 to 1985. The series is organized by project.
- 228; 224-306      The series **Writings By and About Martha Graham** consists of literary notes by Martha Graham or others for various choreographic works; articles and speeches by Martha Graham; interviews; articles about Martha Graham; poems and miscellaneous writings sent to Graham or contained in her papers, and fragments of literary works by and for Graham. The materials are organized by major heading ("Literary Notes," for example) and thereafter alphabetically by author or by choreographic work. In some cases, folders are organized chronologically.
- 201-202      The **Programs** series contains an incomplete series of programs that span the 1930s to 2003. A significant number of programs are also contained in the Collection's series of Scrapbooks.
- 278-305      The series of **Business Papers** of the Martha Graham Dance Company; Martha Graham School of Contemporary Dance; and Martha Graham Center of Contemporary Dance consists of financial information that spans 1941 to 1993, including payroll and salary

information; bank statements; deposit information; checkbook stubs; cancelled checks; budget information; purchase orders and invoices; and tax information. To view the materials in this series, please consult the curator of dance.

276-277      **Personal Papers and Finances** series contains Graham's personal papers, receipts, and tax returns. This series is currently restricted.

389-397      **Awards and Honorary Degrees; Artwork–Miscellaneous;** and **Realia** are collections of personal items as well as awards, plaques, statues, honorary degrees, and other ephemera that honor the achievements of Martha Graham.

## *Container List*

### INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	<b>Choreographed Works</b>
	<i>Acrobats of God</i> (1960) Composer: Carlos Surinach
193/1	Violoncello part
	<i>Acts of Light</i> (1981) Composer: Carl Nielson Nielsen's titles: <i>Pan og Syrinx</i> [Pan and Syrinx], op. 49; <i>Ved en Ung kunstners baare</i> [At the Bier of a Young Artist]; <i>Helios</i> , op. 17
1/1	Photocopy published full score
1/2	Photocopy published full score
1/3-6	Published extra parts
1/7-9	Published extra parts
2/1	Extra parts
2/2	Photocopy full score, with choreographic notes
2/3	Full score with choreographic notes, part II ( <i>Ved en ung Kunstners Baare</i> ) (2 copies)
2/4	Published parts, part II
2/5	Extra parts, part II
2/6	Photocopy full score, with choreographic notes, part III ( <i>Helios</i> )
2/7	Photocopy full score, with choreographic notes, part III ( <i>Helios</i> )
2/8-10	Published parts
3/1-4	Extra parts, part III
	<i>Alcestis</i> (1960) Composer: Vivian Fine
4/1	Ozalid full score
4/2	Ozalid full score
5/1	Ozalid full score
5/2	Ozalid full score
5/3	Piano rehearsal score, with choreographic notes
5/4	Piano rehearsal score, with choreographic notes
6/1-2	Ozalid parts
6/3-4	Extra parts
	<i>American Document</i> (1938) Composer: Ray Green Set to music by John Corigliano in 1989
7/1	Photocopy full score: <i>Concerto for Oboe and Orchestra</i> (1989 version)
8/1	Ink piano rehearsal score, with choreographic notes; music by Ray Green and Louis Horst
8/2	Ink piano rehearsal score
8/3	Photocopy of piano score, with choreographic notes
8/4	Photocopy of piano score, with choreographic notes
8/5	Photocopy of piano score (incomplete)

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
8/6	Negative Photostat of piano score
8/7	Ink parts
	 <i>Adromache's Lament</i> (1982) Composer: Samuel Barber Barber's title: <i>Andromache's Farewell</i>
9/1	Piano/vocal score
9/2	Wind parts
9/3	Percussion-harp parts
9/4	String parts
9/5	Extra string parts
	 <i>Applachian Spring</i> (1944) Composer: Aaron Copland Copland's title: <i>Ballet for Martha</i>
10/1	Copyist's original parts, woodwinds-piano
10/2	Copyist's string parts Ozalid full score with pencil annotations Ozalid rehearsal piano score with choreographic notes (copy 1 missing) Ozalid piano score, with choreographic notes (copy 2)
11/1-3	Ozalid copyist's set of parts
12/1-3	Ozalid extra parts
13/1-2	New parts, string
14/1	Extra string parts
14/2	Parts (flute, clarinet, bassoon, piano)
	 <i>Archaic Hours, The</i> (1969) Composer: Eugene Lester
15/1	Ozalid full score
15/2	Ozalid full score
15/3	Ozalid piano rehearsal score, with choreographic notes
15/4	Ozalid piano rehearsal score, no choreographic notes
15/5	Ozalid piano rehearsal score, with choreographic notes, incomplete
16/1	Copyist's deschens parts
16/2	Extra parts
17/1-3	Extra parts
18/1-3	Extra parts
	 <i>Ardent Song</i> (1954) Composer: Alan Hovhaness Hovhaness's title: <i>Music for Martha Graham</i>
19/1	Ozalid full score
19/2	Ozalid full score
19/3	Ozalid full score
20/1-2	Copyist's parts
20/3	Extra parts

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Arma, Paul [Imre Weissshaus], see <i>Satyric Festival Song</i>
	<b><i>Baal Shem</i></b> (1926) Composer: Ernst Bloch
193/2	Piano/Violin Part
	<b><i>Baccanale</i></b> (1931) Composer: Wallingford Reigger Note: <i>Baccanale No. 2</i> choreographed in 1932, also to music by Reigger.
193/3	Piano four hands
193/4	Photocopy, with notes
193/5	Photocopy, piano four hands
193/6	Ink copyists' parts of oboe, piccolo, and piano
	<b><i>Ballet for Martha</i></b> , see <i>Appalachian Spring</i>
	Barber, Samuel, see <i>Andromache's Lament; Cave of the Heart</i>
	Bloch, Ernst, see <i>Baal Shem</i>
	<b><i>But not for me</i></b> (1999) Composer: George Gershwin Choreography by Susan Stroman
21	Photocopy full score
	<b><i>Canticle for Innocent Comedians</i></b> (1952) Composer: Thomas Ribbink
22/1	Ozalid full score
22/2	Photocopy full score
23/1	Ink and pencil piano score, with choreographic notes
24/1	Photocopy piano score, with pencil notes
24/2	Photocopy piano score
24/3	Photocopy piano score (copy 3)
24/4	Ink piano score, with corrections ( incomplete)
24/5	Deschen piano score
25/1	Deschen parts
25/2	Deschen parts (string)
25/3	Obsolete parts
25/4	Deschen parts; ink parts (flute, clarinet, oboe bassoon, horn, percussion)
25/5	Photocopy percussion (2 copies)
26/1	Ink vocal score
26/2	Photocopy vocal score
26/3	Photocopy vocal score
26/4	Ink string parts
26/5	Extra parts
193/7	Deschen parts
193/8	Photocopy vocal score
	<b><i>Cave of the Heart</i></b> (1946)

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Composer: Samuel Barber Barber's title: <i>Medea</i> Graham's title for first performance: <i>Serpent Heart</i>
27/1	Ink rehearsal piano score with choreographic notes
27/2	Ozalid piano score
27/3	Ozalid wind parts
27/4	Ozalid piano part
27/5	Ozalid string parts
27/6	Ozalid extra parts
28/1-4	Extra parts
	 <b><i>Celebration</i></b> (1934) Composer: Louis Horst Reconstruction 1987
29/1	Rehearsal piano score, with choreographic notes
29/2	Photocopy rehearsal piano score, with choreographic notes
29/3	Photocopy rehearsal piano score, with choreographic notes
29/4	Ozalid parts
29/5	Extra parts
29/6	Copyist's deschens
	 Chávez, Carlos, see <i>Dark Meadow</i>
	 <b><i>Chronicle</i></b> , see <i>Prelude to Action</i> ; <i>Steps in the Street</i>
	 <b><i>Circe</i></b> (1963) Composer: Alan Hovhaness Hovhaness's title: <i>Circe, op. 204</i>
30/1	Ozalid full score, with choreographic notes
30/2	Ozalid full score, revised
30/3	Holograph piano rehearsal score, with choreographic notes
30/4	Photostats (negative and positive), piano rehearsal score, with choreographic notes
30/5	Piano score in pencil, reduction by Howard Douenfeld
30/6	Photocopy of piano score, reduction by Howard Douenfeld
30/7	Piano score in pencil, fragment and negative Photostat
30/8	Ozalid parts, winds
30/9	Ozalid parts, percussion-harp
30/10	Ozalid parts, strings
31/1-4	Extra parts
	 <b><i>Circe, op. 204</i></b> , see <i>Circe</i>
	 <b><i>Clytemnestra</i></b> (1958) Composer: Halim El-Dabh
32/1	Ozalid full score
32/2	Ozalid full score, act 1, part 1
32/3	Ozalid full score, act 1, part 2
33/1	Ozalid full score
33/2	Ozalid full score

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
33/3	Ozalid full score
34/1	Photocopy piano score, with cuts in pencil
34/2	Piano score of "Prologue," with choreographic notes
34/3	Ozalid piano score of act 1, with choreographic notes
34/4	Ozalid piano score of act 2 and epilogue, with choreographic notes
35/1	Photocopy piano score (complete)
35/2	Piano score of "Prologue," with choreographic notes
35/3	Piano score of act 1, with choreographic notes
35/4	Piano score of act 2 and epilogue, with choreographic notes
36/1	Ozalid flute (piccolo) part
36/2	Ozalid oboe/English horn part
36/3	Ozalid clarinet part
36/4	Ozalid bassoon part
37/1	Ozalid horn part
37/2	Ozalid trumpet part
37/3	Ozalid trombone part
37/4	Ozalid percussion part
37/5	Ozalid piano part
37/6	Ozalid harp part
38/1	Ozalid violin I part
38/2	Ozalid violin II part
38/3	Ozalid viola part
38/4	Ozalid violoncello part
38/5	Ozalid double bass part
39/1 -3	Extra parts
40/1 -3	Extra parts
41/1 -3	Extra parts
42/1 -4	Extra parts
43/1 -3	Extra parts
44/1 -5	Extra parts
 <i>Concerto a tre, see Secular Games</i>	
 <i>Concertante, see Part Real-Part Dream</i>	
 Copland, Aaron, <i>see Appalachian Spring; Dithyrambic</i>	
 Corigliano, John, <i>see American Document</i>	
 <i>Cortege of Eagles</i> (1967)	
Composer: Eugene Lester	
Lester's title: <i>Hecabe</i>	
47/1	Ozalid full score
47/2	Ozalid full score
47/3	Photocopy full score ( <i>Hecabe</i> )
47/4	Photocopy full score ( <i>Hecabe</i> )
47/5	Ozalid piano score, with choreographic notes
47/6	Ozalid piano score, with choreographic notes
45/1 -3	Ozalid parts
45/4	Extra parts

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
46	Unfolded Box of piano mutes
46/1 -4	Extra parts
46/5	Misc. parts
	Crumb, George, see <i>Phaedra's Dream</i>
	<b><i>Dance Songs</i></b> , see <i>Satyrical Festival Song</i>
	<b><i>Dances of the Golden Hall</i></b> (1982) Composer: Andrzej Panufnik Panufnik's title: <i>Nocturne for Orchestra</i>
48/1	Published full score, with choreographic notes
48/2	Published full score, without choreographic notes
48/3-6	Ozalid parts
48/7-9	Ozalid extra parts
	<b><i>Dark Meadow</i></b> (1946) Composer: Carlos Chávez Chávez's title: <i>La hija de Cólquidea</i>
49/1	Ink Conductor's Score
49/2	Ink piano rehearsal score, with choreographic notes
50/1-2	Ozalid parts
50/3-6	Extra parts
50/7	Copyist's descens of bassoon part
	<b><i>Deaths and Entrances</i></b> (1943) Composer: Hunter Johnson
52/1	Ozalid full score
52/2	Ozalid full score
51/1	Ozalid full score, chamber version
51/2	Photocopy/ink piano rehearsal score, with choreographic notes
51/3	Photocopy piano rehearsal score, with choreographic notes
51/4	Photocopy piano rehearsal score, with choreographic notes, (fragment)
51/5	Ozalid full score, reduced version, with choreographic notes
53/1-2	Copyist's parts (ink), chamber version
53/3-5	Parts (old set)
54/1-4	Parts (old set)
55/1-3	Parts (new set)
56/1-2	Extra parts (new set)
57/1-2	Extra parts (new set)
	Dello Joio, Norman, see <i>Diversion of Angels; A Time of Snow; Triumph of St. Joan</i> [ <i>Seraphic Dialogue</i> ]
	Diamond, David, see <i>A Formal Dance</i>
	<b><i>Dithyrambic</i></b> , 1931 Composer: Aaron Copland Copland's title: <i>Piano Variations</i>



## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
193/11	Copyists' score in ink (incomplete); photocopy laid in  <i>Diversion of Angels</i> (1948) Composer: Norman Dello Joio Graham's title for first performance: <i>Wilderness Stair</i>
58/1	Ozalid full score
58/2	Ink rehearsal piano score, with choreographic notes
58/3	Photocopy rehearsal piano score, with choreographic notes
58/4	Ozalid wind-piano parts
58/5	Ozalid tring parts
58/6	Extra parts
59/1-6	Ozalid extra parts  <i>Drei Klavierstücke, op. 32</i> , see <i>Harlequinade</i>  <i>Ecuatorial</i> (1978) Composer: Edgar Varèse
193/12	Published full score  Egge, Klaus, see <i>Tangled Night</i>  El-Dabh, Halim, see <i>A Look at Lighting; Lucifer; One More Gaudy Night</i>  <i>Elegiac</i> (1933) Composer: Paul Hindemith
193/13	Copyists' part for clarinet  <i>Embattled Garden</i> (1958) Composer: Carlos Surinach
62/1	Ozalid full score
62/2	Photocopy full score
62/3	Piano rehearsal score, with choreographic notes
62/4	Piano rehearsal score, no choreographic notes
62/5	Piano rehearsal score, with choreographic notes
63/1-3	Ozalid parts
63/4	Extra parts
64/1-3	Extra parts
65/1-3	Extra parts
66/1-4	Extra parts
66/5	Copyist deschens for 3 parts
66/6	Extra copies of copyist deschens for 3 parts  Engle, Lehman, see <i>Transitions</i>  <i>Episodes, Part I</i> (1959) Composer: Anton Webern Webern's titles: <i>Passacaglia for Orchestra</i> , op. 1; <i>Six Pieces</i> , op. 6; reconstructed and reworked in 1979

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
67/1	Full score, with choreographic notes
67/2	Piano rehearsal score, with choreographic notes
67/3	Photocopy of piano rehearsal score, with choreographic notes
67/4-7	Published parts
67/8-10	xtra parts
68/1	Published full score, with choreographic notes ( <i>Six Pieces</i> , op. 6)
68/2	Ozalid piano rehearsal score, with choreographic notes ( <i>Six Pieces</i> , op. 6)
68/3	Photocopy piano rehearsal score, with choreographic notes ( <i>Six Pieces</i> , op. 6)
68/4-7	Published parts
68/8-10	Extra parts
192/3	Notated piano reduction score: <i>Passacaglia for Orchestra</i> , Anton Webern, op. 1) Photocopy
 <b><i>Errand into the Maze</i> (1947)</b>	
Composer: Gian-Carlo Menotti	
69/1	Photocopy full score
69/2	Ink piano rehearsal score, with choreographic notes
69/3	Photocopy piano rehearsal score, with choreographic notes
69/4	Photocopy piano rehearsal score, with choreographic notes
70/1-4	Copyist parts, old set
71/1-4	Ozalid old parts
72/1	Ozalid old parts
72/2	Deschens, new set of complete parts
72/3	Ozalid woodwind parts, new set
72/4	Ozalid horn-2nd piano
73/1-5	Extra parts
 <b><i>Every Soul is a Circus</i> (1939)</b>	
Composer: Paul Nordoff	
75/1	Ink conductor's score (arr. for 7 instruments)
75/2	Conductor's full score (orchestration by Ted Dale)
75/3	Conductor's full score (arr. for 11 instruments)
74/1	Ink parts (arr. for 11 instruments)
74/2	Piano rehearsal score, with choreographic notes
74/3	Ink parts (arr. for 11 instruments)
76/1	Ink parts (arr. for 7 instruments)
76/2	Ink parts (arr. for 12 instruments)
76/3	Ink piano part (arr. for 11 instruments)
77/1	Parts (arr. by Ted Dale)
77/2	Extra parts, violins
78/1	Extra parts, cello bass, viola
79/1	Negative photostat piano rehearsal score
79/2	Deschens full score
79/3	Negative photostat parts
79/4	Negative photostat piano part
79/5	Negative photostat strings
79/6	Deschens parts
 <b><i>Eye of Anguish, The</i> (1950)</b>	
Composer: Vincent Persichetti	
Persichetti's title: <i>Lear</i>	

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
81/1	Ozalid full score
81/2	Ozalid full score
81/3	Piano rehearsal score, with choreographic notes
81/4	Piano rehearsal score, without choreographic notes
80/1-3	Copyist parts (ink)
	 <i>Fantasy Sonata for Violin and Piano</i> , see <i>O Thou Desire to Who Art about to Sing</i>
	 Fine, Vivian, see <i>Alcestis</i>
	 <i>Flute of Pan</i> (1978) Composer: [Geheorghe] Zamfir
193/14	Full score, pencil
	 <i>Formal Dance, A</i> (1935) [Later titled <i>Praeludium No. 2</i> ] Composer: David Diamond
193/15	Holograph score and parts
194/8	Flute and clarinet parts
	 <i>Frontier</i> (1935) Composer: Louis Horst Original title of choreography: <i>Perspectives: Frontier and Marching Song</i>
82/1	Full score in pencil
82/2	Photocopy full score
82/3	Photocopy full score
82/4	Deschens full score
82/5	Piano rehearsal score, with choreographic notes
82/6	Piano rehearsal score (negative Photostat)
82/7	Photocopy piano rehearsal score
82/8	Ink parts
82/9	Ozalid piano part
82/10-11	Extra parts
82/12	Ink parts (old set)
	 Gershwin, George, see <i>But not for me</i>
	 <i>Gospel of Eve</i> (1950) Composer: Paul Nordoff
83/1	Ozalid full score
83/2	Ozalid full score
83/3	Ozalid piano rehearsal score, with choreographic notes
83/4	Ozalid piano rehearsal score, no choreographic notes
84/1	Copyist's deschen piano rehearsal score
84/2-3	Copyist's parts
	 Green, Ray, see <i>American Document</i>

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	<p><b><i>Harlequinade</i></b> (1930)  Composer: Ernst Toch  Toch's title: <i>Drei Klavierstücke, op 32</i></p>
193/17	Published piano score; photocopy laid in
	<b><i>Hecabe</i></b> , see <i>Cortege of Eagles</i>
	<b><i>Helios, op. 17</i></b> , see <i>Acts of Light</i>
	<b><i>Héloïse and Abelard</i></b> , see <i>Time of Snow</i>
	<p><b><i>Heretic</i></b> (1929)  Composer: Louis Horst  Based on old Breton Song</p>
193/18	Piano fragment in ink
193/19	Piano part
193/20	Photocopy fragment (as recalled by Paul Creston)
	<p><b><i>Hérodiade</i></b> (1944)  Composer: Paul Hindemith</p>
85/1	Photocopy full score, with choreographic notes
85/2	Photocopy full score, with choreographic notes
85/3	Photocopy full score
85/4	Photocopy full score
85/5	Piano rehearsal score, with choreographic notes (incomplete)
86/1	Ozalid parts
86/2	Extra parts [missing]
86/3 -4	Extra parts, strings
87/-3	Extra parts
	<b><i>Hija de Cólquidea, La</i></b> , see <i>Dark Meadow</i>
	Hindemith, Paul, see <i>Elegiac; Hérodiade</i>
	<p><b><i>Holy Jungle</i></b> (1974)  Composer: Robert Starer</p>
88/1	Ozalid full score
88/2	Ozalid full score
88/3	Piano rehearsal score, with choreographic notes
88/4-5	Ozalid parts
89/1	Ozalid parts
89/2-4	Extra parts
	Horst, Louis, see <i>American Document; Celebration; Heretic; Primitive Mysteries; Frontier; El Penitente</i>
	Hovhaness, Alan, see <i>Ardent Song; Circe; Myth of a Voyage</i>
	<b><i>Intégrales</i></b> , see <i>Judith</i>

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Johnson, Hunter, see <i>Deaths and Entrances</i> ; <i>Letter to the World</i> ; <i>Scarlet Letter</i>
	<b><i>Judith</i></b> (1950; new music 1980) Composer, original version: William Schuman
194/1	Ozalid full score
194/2	Piano score in ink and pencil, with choreographic notes
	Composer (1980 version): Edgar Varèse Varèse's titles: <i>Intégrales</i> ; <i>Offrandes</i> ; <i>Octandre</i> [Note: In 1934, Graham choreographed a work called <i>Intégrales</i> to music by Varèse.]
90/1	Published full score <i>Intégrales</i>
90/2	Ozalid full score <i>Intégrales</i>
90/3-5	Ozalid parts <i>Intégrales</i>
90/6	Photocopy full score <i>Offrandes</i>
91/1	Published piano-vocal score <i>Offrandes</i>
91/2-4	Ozalid parts
91/5-6	Ozalid extra parts
91/7	Published full score (part III) <i>Octandre</i>
91/8-9	Ozalid parts <i>Octandre</i>
	<b><i>Lady of the House of Sleep</i></b> (1968) Composer: Robert Starer Earlier title: <i>Hammer of Witches</i>
93/1	Ozalid full score
93/2	Ozalid full score
93/3	Ozalid rehearsal piano score, with choreographic notes
93/4	Ozalid rehearsal piano score, with choreographic notes
93/5	Ozalid rehearsal piano score, no choreographic notes
92/1-3	Deschen parts
92/4	Extra parts
94/1-3	Extra parts
93/1-3	Extra parts
	<b>Lear</b> , see Eye of Anguish, The <b><i>Legend of Judith</i></b> (1962) Composer: Mordecai Seter
96/1	Ozalid full score
96/2	Ozalid full score in 3 volumes
97/1	Ozalid full score
97/2	Ozalid full score
97/3	Ozalid full score
98/1	Ozalid full score
98/2	Ozalid piano rehearsal score, with choreographic notes, 2 volumes
98/3	Ozalid piano rehearsal score, with choreographic notes, 2 volumes
99/1-3	Extra parts
100/1-3	Extra parts
102/1-3	Extra parts
103/1-2	Extra parts
104/1-2	Extra parts
105/1-2	Extra parts

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
106/1-3	Extra Parts
107/1-4	Extra parts
108/1-4	Extra parts
	Lester, Eugene, see <i>Archaic Hours, The; Cortege of Eagles; The Plain of Prayer</i>
	<b><i>Letter to the World</i></b> (1940) Composer: Hunter Johnson Reconstructed 1988
110/1	Ozalid full score
110/2	Ozalid full score
109/1	Deschens full score
109/2	Ozalid piano rehearsal score, with choreographic notes
109/3	Ozalid piano rehearsal score, with choreographic notes
109/4	Ozalid piano rehearsal score, no choreographic notes
111/1	Ozalid piano rehearsal score, no choreographic notes
111/2-4	Copyist parts (ink)
112/1-4	Extra parts
113/1-3	Extra parts
113/4	Typed script of narration
	Note: Parts are missing
	Lloyd, Norman, see <i>Panorama</i>
	<b><i>Look at Lightning, A</i></b> (1962) Composer: Halim El-Dabh El-Dabh's title: <i>Mekta' In the Art of Kita'</i>
117/1	Ozalid full score
117/2	Ozalid full score
117/3	Published piano score
117/4	Published piano score with choreographic notes
117/5	Published piano score with choreographic notes
117/6	Holograph in pencil
117/7	Ozalid parts, flute-harp
117/8-9	Extra parts [some missing]
	<b><i>Lucifer</i></b> (1975) Composer: Halim El-Dabh
194/3	Ozalid full score
194/4	Ozalid full score
	<b><i>Lux Aterna for 5 Masked Musicians</i></b> , see <i>Phaedra's Dream</i>
	<b><i>Medea</i></b> , see <i>Cave of the Heart</i>
	<b><i>Mekta' In the Art of Kita'</i></b> , see <i>Look at Lightning, A</i>
	Menotti, Gian-Carlo, see <i>Errand into the Maze</i>

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	<b><i>Momenta Rustica</i></b> (1929) Composer: Françoise Poulenc
194/5	Published piano four hands (incomplete)
	<b><i>Morisca</i></b> , see <i>Serenata Morisca</i>
	<b><i>Music for Martha Graham</i></b> , see <i>Ardent Song</i>
	<b><i>Myth of a Voyage</i></b> (1973) Composer: Alan Hovhaness
114/1	Ozalid full score
114/2	Ozalid full score
114/3	Ozalid full score (original version)
114/4	Ozalid full score (original version)
114/5	Copyist full score
115/1	Photocopy piano rehearsal score (incomplete)
115/2	Copyist Deschens
115/3	Copyist Deschens
115/4	Extra parts
115/5	Original parts
116/1-4	Extra parts
	Nielson, Carl, see <i>Acts of Light</i>
	<b><i>New Dance</i></b> , see <i>Steps in the Street</i>
	<b><i>Night Journey</i></b> (1947) Composer: William Schuman
118/1	Photocopy full score
118/2	Ozalid full score
118/3	Ink piano rehearsal score, with choreographic notes
118/4	Negative Photostat piano rehearsal score, with choreographic notes
118/5-6	Ozalid parts, old set
119/1-3	Extra parts
121/1-3	Extra parts
122/1	Deschens parts, new set
122/2-4	Ozalid extra parts, new set
123/1-4	Extra parts, new set
123/5-6	Deschen and ozalid full scores, "Night Journey" film (?)
123/7	End titles, "Night Journey" film (?)
	<b><i>Nocturne for Orchestra</i></b> , see <i>Dances of the Golden Hall</i>
	Nordoff, Paul, see <i>Every Soul is a Circus; Gospel of Eve; Salem Shore</i>
	<b><i>Octandre</i></b> , see <i>Judith</i>
	<b><i>Offrandes</i></b> , see <i>Judith</i>
	<b><i>One More Gaudy Night</i></b> (1961)

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Composer: Halim El-Dabh
125/1	Ozalid full score
125/2	Ozalid full score
126/1	Ozalid piano score
126/2	Ozalid piano score
126/3	Ozalid piano score
126/4	Ozalid parts, woodwinds
127/1	Ozalid parts, brass-harp
127/2	Ozalid parts, string
127/3-5	Extra parts
	<b><i>Opening Dance for Martha Graham</i></b> , see <i>Panorama</i>
	Ornstein, Leo, see <i>Poems of 1917</i>
	<b><i>O Thou Desire to Who art about to Sing</i></b> (1977)
	Composer: Meyer Kupferman
	Kupferman's title: <i>Fantasy Sonata for Violin and Piano</i>
124/1	Published score and part
124/2	Published score and part
124/3	Photocopy score "Death and Water"
124/4	Photocopy score "Suspended Sun Solo"
124/5	Photocopy score "Stars Duet"
124/6	Photocopy score "Wind"
124/7	Photocopy score "Fire"
124/8	Photocopy score "Sun and Moon Love Duet"
	<b><i>Owl and the Pussycat</i></b> (1978)
	Composer: Carlos Surinach
128/1	Ozalid full score, with choreographic notes
128/2	Ozalid full score, no choreographic notes
128/3	Ozalid full score, no choreographic notes
128/4	Photocopy, full score, no choreographic notes
129/1	Ozalid piano rehearsal score, with choreographic notes
129/2-5	zalid parts
129/6-7	xtra parts
130/1-4	xtra parts
131/1-4	xtra parts
132/1	Ozalid full score, reduced orchestra
132/2-4	zalid parts, reduced orchestra
132/5	Extra parts, reduced orchestra
	<b><i>Panorama</i></b> (1935)
	Composer: Norman Lloyd
133/1	Reduction, arranged by Stanley Sussman
133/2	Photocopy reduction, arranged by Stanley Sussman
133/3	Photocopy piano score
133/4	Photocopy piano score
134/1	Copyist's ink deschens, parts (Sussman arrangement)



## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
134/2-6	xtra parts
194/6	Ink piano score, <i>Opening Dance for Martha Graham</i>
	<b><i>Pan og Syrinx [Pan and Syrinx], op. 49</i></b> , see <i>Acts of Light</i>
	<b><i>Panorama</i></b> , see Lloyd, Norman
	Panufnik, Andrzej, see <i>Dances of the Golden Hall</i>
	<b><i>Part Real-Part Dream</i></b> (1965) Composer: Mordecai Seter Seter's title: <i>Concertante</i>
139/1	Conductor's score
135/1	Piano-rehearsal score, with choreographic notes
135/2	Conductor's score
135/3	Conductor's score, no. 2
136/1	String parts
137/1	Parts (woodwinds, brass, harp, celeste); Deschen parts for flute
138/1	Ink deschens, full score
138/2	Ink deschens, copyist parts, woodwinds and brass
138/3	Ink deschens, copyist parts, percussion-harp
138/4	Ink deschens, copyist parts, strings
138/5	Miscellaneous inserts
	<b><i>Passacaglia for Orchestra, op. 1</i></b> , see <i>Episodes: Part I</i>
	<b><i>Penitente, EI</i></b> (1940) Composer: Louis Horst
61/1	Ozalid full score
61/2	Ozalid full score
61/3	Ozalid full score
61/4	Photocopy full score
60/1	Ink piano rehearsal score, with choreographic notes
60/2	Ozalid piano part
60/3	Ozalid piano part
60/4	Ozalid piano part
60/5	Photocopy set of parts
60/6-7	Photocopy extra parts
	Persichetti, Vincent, see <i>Eye of Anguish, The</i>
	<b><i>Perspectives: Frontier and Marching Song</i></b> , see <i>Frontier</i>
	<b><i>Phaedra</i></b> (1962) Composer: Robert Starer
140/1	Full score
140/2	Full score (arr. For 7 instruments)
140/3	Ink full score
141/1	Piano-rehearsal score, with choreographic notes
141/2	Piano-rehearsal score, without choreographic notes

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
141/3	Piano-rehearsal score, incomplete
142/1	Parts (flute, clarinet, English horn, bassoon, horn, percussion [4], piano, oboe, trumpet, trombone)
143/1	String parts (violin I, violin II, viola, cello, bass)
144/1	Full set of parts
146/1	"Tiento de Peña," violin (ink) part
146/2	"Phaedra" Ozalid, violin I part
146/3-7	Dschens string parts
	<b><i>Phaedra's Dream</i></b> (1983) Composer: George Crumb Crumb's title: <i>Lux Aterna for 5 Masked Musicians</i>
145/1	Published full score
145/2	Parts
	<b><i>Piano Concerto no. 2, op. 21</i></b> , see <i>Tangled Night</i>
	<b><i>Piano Variations</i></b> , see <i>Dithyrambic</i>
	<b><i>Plain of Prayer, The</i></b> (1968) Composer: Eugene Lester
148/1	Ozalid full score
148/2	Ozalid full score
148/3	Photocopy full score
148/4	Ozalid piano rehearsal score, with choreographic notes
148/5	Ozalid piano rehearsal score, no choreographic notes
147/1-3	Ozalid parts
149/1-3	Extra parts
150/1-4	Extra parts
	<b><i>Poems of 1917</i></b> (1928) Composer: Leo Ornstein
194/7	Published piano score
	<b><i>Point of Crossing</i></b> (1975) Composer: Mordecai Seter
151/1-5	Published extra parts
152/1	Photocopy full score
152/2	Published full score
152/3-6	Published parts
152/7-8	Published extra parts
	Poulanc, Françoise, see <i>Momenta Rustica</i>
	<b><i>Praeludium No. 2</i></b> , see <i>A Formal Dance</i>
	<b><i>Prelude to Action</i></b> (from <i>Chronicle</i> , 1936) Composer: Wallingford Riegger

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<i>Box/Folder</i>	<i>Contents</i>
	Arrangement, orchestration, and additional music by Stanley Sussman
153/1	Photocopy full score
153/2-5	Photocopied parts
154/1-5	Photocopied extra parts
	<b><i>Primitive Mysteries</i> (1931)</b>
	Composer: Louis Horst
155/1	Photocopy full score
155/2	Oboe part
155/3	Flute part
155/4	Ozalid piano part
155/5	Ink piano score, with choreographic notes
155/6	Ozalid piano score
155/7	Ozalid piano score
155/8	Photocopy full score
	<b><i>Punch and the Judy</i> (1941)</b>
	Composer: Robert McBride
156/1	Ink piano score, with choreographic notes
156/2	Photocopy piano score, no choreographic notes
156/3	Ozalid full score
157/1	Ozalid 2-piano version
157/2	Ozalid 2-piano version
157/3	Copyist's parts, woodwinds
158/1	Copyist's parts in ink, bassoon, horn, piano
158/2	Copyist's parts in ink, violin I and violin II
158/3	Copyist's parts in ink, viola, violoncello, double bass
158/ 4-6	Ozalid parts, alternate version
	Riegger, Wallingford, see <i>Baccanle; Prelude to Action; Steps in the Street</i>
	Ribbink, Thomas, see <i>Canticle for Innocent Comedians</i>
	<b><i>Rite of Spring</i> (1984)</b>
	Composer: Igor Stravinsky
159/1	Published score, revised version with reduced orchestra by Robert Rudolf
159/2	Published score, revised version with reduced orchestra by Robert Rudolf
159/3	Photocopy published score, revised version with reduced orchestra by Robert Rudolf
160/1-4	Ozalid parts
161/1-5	Ozalid parts
162/104	Extra parts
163 1-4	Extra parts
	<b><i>Salem Shore</i> (1943)</b>
	Composer: Paul Nordoff
164/1	Ozalid rehearsal piano score, with choreographic notes
164 2	Ink full score reduction, with choreographic notes
164/3	Photocopy of full score reduction, with choreographic notes

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
164/4	Set of parts for 4 instruments
164/5	Ozalid full score for 7 instruments
165/1	Photocopy full score, with pencil emendations
166/2	Copyist's deschen parts
166/3-6	Extra parts
	<b><i>Satyrical Festival Song</i> (1932)</b> Composer: Arma, Paul [Imre Weisshaus]
194/9	Ink piccolo part, <i>Satyrical Festival Song</i>
	<b><i>Scarlet Letter, The</i> (1975)</b> Composer: Hunter Johnson
166/1	Ozalid full score
166/2	Ozalid full score
167/1	Ozalid piano rehearsal score, with choreographic notes
167/2-4	Ozalid parts
168/1	Ozalid parts
168/2-3	Extra parts
169/1-3	Extra parts
170/1-3	Extra parts
	Satie, Erik, see <i>Trois Gnossiennes</i>
	Schuman, William, see <i>Judith; Night Journey; Voyage; Witch of Endor</i>
	<b><i>Secular Games</i> (1962)</b> Composer: Robert Starer Starer's title: <i>Concerto a tre</i>
194/11	Published score and parts
	<b><i>Seraphic Dialogue</i></b> , see <i>Triumph of St. Joan</i>
	<b><i>Serenata</i>, op. 13</b> , see <i>Serenata Morisca</i>
	<b><i>Serenata Morisca</i> (1916)</b> Enrico Tarenghi's title: <i>Serenata</i> , op. 13 Choreographed by Ted Shawn and performed by Martha Graham on Denishawn tours (1921-1923) and in the <i>Greenwich Village Follies</i> (1923-1925)
176/1	Photocopy full score, orchestrated by J. McPhee
176/2	Copyist deschen parts
176/3	Set of parts
176/4	Photocopy extra parts
	<b><i>Serpent Heart</i></b> , see <i>Cave of the Heart</i>
	Seter, Mordecai, see <i>Legend of Judith; Part Real-Part Dream; Point of Crossing</i>
	<b><i>Six Pieces</i>, op. 6</b> , see <i>Episodes: Part I</i>

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<i>Box/Folder</i>	<i>Contents</i>
	Starer, Robert, see <i>Holy Jungle; Lady of the House of Sleep; Phaedra; Visionary Recital; Secular Games</i>
	<b><i>Steps in the Street</i></b> (1989; from <i>Chronicle</i> , 1936) Composer: Wallingford Reigger Reigger's title: <i>New Dance</i> Reconstructed in 1989; originally part of <i>Chronicle</i> (1936)
177/1	Photocopy full score
177/2-5	Ozalid parts
177/6-10	Extra parts
178/1	<i>Steps in the Street</i> , orchestrated by Justin Dello Joio (reduced)
178/2-4	Parts
178/5-7	Extra parts
178/8	Deschen master
	Stravinsky, Igor, see <i>Rite of Spring</i>
	Stroman, Susan, see <i>But not for me</i>
	Surinach, Carlos, see <i>Acrobats of God; Embattled Garden; Owl and the Pussycat</i>
	<b><i>Táncszvit</i></b> [Dance Suite], see <i>Temptations of the Moon</i>
	<b><i>Tangled Night</i></b> (1986) Composer: Klaus Egge Egge's title: <i>Piano Concerto no. 2, op. 21</i>
179/1	Published full scores (2)
179/2	Published parts
179/3	Extra parts
	<b><i>Temptations of the Moon</i></b> (1986) Composer: Béla Bartók Bartók's title: <i>Táncszvit</i> [Dance Suite]
180/1	Published full score
180/2	Photocopy published full score
180/3-5	Ozalid parts
181/1	Ozalid published parts
181/2-4	Extra parts
182/1-6	Extra parts
	<b><i>Time of Snow, A</i></b> (1968) Composer: Norman Dello Joio Dello Joio's title: <i>Heloïse and Abelard</i>
183/1	Photocopy full score
183/2	Photocopy full score
183/3	Photocopy full score
183/4	Photocopy piano/vocal score, with choreographic notes
183/5	Photocopy piano/vocal score, with choreographic notes
183/6	Photocopy piano/vocal score, with choreographic notes

## INVENTORY OF MUSIC

<i>Box/Folder</i>	<i>Contents</i>
184/1-2	Ozalid parts
184/3	Extra parts
	Toch, Ernst, see <i>Harlequinade</i>
	<b><i>Transitions</i></b> (1934) Composer: Lehman Engle
194/12	Trumpet part in ink
	<b><i>Triumph of St. Joan Symphony, The</i></b> , see <i>Triumph of St. Joan</i>
	<b><i>Triumph of St. Joan, The</i></b> (1951); rechoreographed as <i>Seraphic Dialogue</i> (1955) Dello Joio's title: <i>The Triumph of St. Joan Symphony</i> (version of opera, <i>The Triumph of St. Joan</i> )
171/1	Ozalid full score, arranged for chamber orchestra by Abraham Skulsky
171/2	Ozalid full score, arranged for chamber orchestra by Abraham Skulsky
171/3	Ink piano rehearsal score, with choreographic notes
171/4-6	Ozalid parts (old set)
173/1-4	Extra parts
174/1	Copyist's deschens, parts
174/2	Ozalid string parts (new set)
174/3-5	Ozalid parts, extra parts
175/1-5	Extra parts
172	Sing parts
	<b><i>Trois Gnossiennes</i></b> (1926) Composer: Erik Satie
194/13	Piano score for No. 2; photocopy laid in ink
	Varèse, Edgar, see <i>Ecuatorial; Judith</i>
	<b><i>Ved en Ung kunstners baare [At the Bier of a Young Artist]</i></b> , see <i>Acts of Light</i>
	<b><i>Visionary Recital</i></b> (1961) Composer: Robert Starer
185/1	Ozalid full score
185/2	Ozalid full score
185/3	Ozalid piano rehearsal score, with choreographic notes
185/4	Ozalid piano rehearsal score, no choreographic notes
186/1-3	Ozalid parts
186/4-5	Extra parts
	<b><i>Voyage</i></b> (1953) Composer: William Schuman
187/1	Ozalid full score
187/2	Piano rehearsal score, with choreographic notes
187/3	Published piano score, with choreographic notes
187/4	Piano rehearsal score, with choreographic notes (incomplete)

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188/1	Ozalid parts, woodwinds
188/2	Ozalid parts, horn, piano
188/3	Ozalid parts, string
188/4	Ozalid extra parts
Webern, Anton, see <i>Episodes: Part I</i>	
Weissshaus, Imre, see <i>Satyric Fesitcal Song</i>	
<b><i>Wilderness Stair</i></b> , see <i>Diversion of Angels</i>	
<b><i>Witch of Endor</i></b> (1965) Composer: William Schuman	
189/1	Ozalid piano rehearsal score, with choreographic notes (vol 1)
189/2	Ozalid piano rehearsal score, with choreographic notes (vol.1)
189/3-4	Ozalid parts
190/1-4	Ozalid parts
191/1-3	Extra parts
Zamfir, [Geheorghe], see <i>Flute of Pan</i>	
<b>Supplementary Music</b>	
192/1	Music by Louis Horst, composed and/or arranged for the Martha Graham Dance technique classes, c.1927-1929
192/2	Photocopy of above
192/4	23 Pieces by Clifford Bowens, with audio cassette
192/5	<i>Elite Sync</i> by Adam Ben-David (audio cassette)
195/1	"Sonata for Two Violins" by Mordecai Seter (2 scores)
195/2	"Ricercar" by Mordecai Seter (score)
195/3	"Chacone et Scherzo pour Piano" by Mordecai Seter (score)
195/4	"Yemenite Suite" by Mordecai Seter (score)
195/5	"Movement for Piano" by Yeshiva Lakner (score)
195/6	"Sextett" by Yeshiva Lakner (score and parts: Fl, Ob, Cl in C, Cor in C, Fag, Piano)
195/7	"String Quartet" by Josef Tal (Score and Parts: Violin I, Violin II, Viola, Cello)
195/8	"Dance" (duet for two flutes) by Joesf Tal (score)
195/9	"Out of the Dust" by Ben-Zion Orgad (score)
195/10	"Morning Stars" for alto, flute, violin, viola, and cello by Ben-Zion Orgad (score)
195/11	Celestial Spheres for alto, flute, violin, viola, and cello by Ben-Zion Orgad (score)
195/12	"Songs of Rahel" by Abraham Daus (two violas and flute)
193/9	<i>Chronique</i> by Carlos Surinach (ozalid full score)
193/10	<i>Chronique</i> by Carlos Surinach (piano score)
193/16	Two scenes from <i>Anthony and Cleopatra</i> by Samuel Barber (published full score)
196/1	"Lord Hear my Longing" by Johann Sebastian Bach; orchestrated by Walton
196/2	<i>Concerto for Derabucca and Strings</i> by Halim El-Dabh (ozalid full score)
196/3	<i>Music for Mouths, Marimba, Nbira, and Roto-toms</i> by Malcolm Forsyth (published full score)
196/4	<i>Tomorrow the Festivals</i> , op. 130 by Alan Hovanness (ozalid full score)
196/5	<i>Sonata for Horn, Trumpet, and Trombone</i> by François Poulanc (published score and parts)
196/6	<i>Notturmo (Jacob's Dream)</i> , op. 44 by Karol Rathaus (published full score)
196/7	<i>Night Music</i> by George Rochberg (published full score)

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<i>Box/Folder</i>	<i>Contents</i>
196/8	<i>String Quartet</i> by George Rochberg (published score and parts)
197/1	<i>Dance Sonata</i> , op. 24 by Marion Bauer (photocopy piano Score)
197/2	<i>Prelude</i> by Paul Creston (pencil score/ink score)
197/3	<i>Myriologue, A</i> by David Diamond (holograph in ink piano score)
197/4	<i>Songs of an Ancient People</i> , op. 10 by Lehman Engle (piano sketch in ink; ozalid piano score)
197/5	<i>Dance</i> by Herbert Haufreucht (ozalid piano score)
197/6	<i>To Martha Graham</i> by Charles Naginski (ozalid piano score)
197/7	<i>Dance</i> by Paul Nordoff (ink piano score)
197/8	<i>Evocation</i> by Wallingford Riegger (ink piano score, four-hands)
197/9	<i>Eclogue</i> by Dane Rudman (photostat piano score)
197/10	<i>Dance</i> by Elie Siegmeister (ink piano score)
197/11	<i>Six pieces for solo voice</i> by Imre Weisschause (vocal score)
197/12	<i>Four Songs</i> by Pelkam Whyte (ozalid piano-vocal score)
197/13	<i>The Train to Johannisberg</i> (composer unknown) (ozalid piano-vocal score)
197/14	<i>G</i> by Carlos Chávez (piano score)
	<i>Tarantella in e minor</i> by W. Lomas (piano score)
	<i>Tarentella</i> , op 26 by Théodore Lack (piano score)
	<i>Toccata</i> , op 1 by Serge Prokofiev (piano score)
	<i>3rd Gymnopédie</i> by Erik Satie (piano score)
	<i>Dance</i> by Gustave Ferrari (piano score)
197/15	Music from Louis Horst's Dance classes
197/16	"Star Spangled Banner" (published orchestration)
197/17	<i>Dance Symphony</i> by Aaron Copland (photocopy 2nd flute part)
197/18	Fragments



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328	1950 Tour
329	1950-67
330	1955 Tour (Asia)
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332	1955 Tour (Indonesia, Burma)
333	1955 Tour (Japan)
	2 volumes
334	1955 Tour (India, Pakistan)
335	1955 Tour (Philippines)
336	1955 Tour (Japan) and 1955 NYC Season
	2 volumes
337	1955-56 Tour (Israel, Greece)
338	1956 Tour (India, Pakistan, Iran, Ceylon)
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341	1958
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345	1959 NYC Season
346	1960 NYC Season
347	1960 Capezio Award; 1961 General
348	1961 NYC Season
349	1962 Tour (Israel)
350	1962 Tour (Turkey, Yugoslavia)
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352	1962 Tour (Poland, Germany, Sweden)
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354	1962 Tour (Finland, Netherlands, Germany)
355	1963 (September-October "Congressional Issue"); 1963 (October skin Court Case)
356	1963 NYC Season

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369	1970 Tour (U.S.)
370	1970
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376	1941-1951 Martha Graham Dance School and Martha Graham School of Contemporary Dance

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239/3	Kanda, McGehee, MG, Winter, Wood, others
239/4	Kanda, MG, Wood
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239/9	MG
258/5	MG (incl. negatives)
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	<i><b>Adorations</b></i>
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239/31	Homsey, Maloney
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239/33	Maloney, McGuire
	<i><b>Alcestis</b></i>
239/34	Hodes (Linda), McGehee, MG, Winter, others
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239/36	MG, Ross

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239/43	Taylor
239/44	Taylor, MG, Wood, others
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	<i><b>American Document</b></i>
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239/50	Hawkins, Maslow, women
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	<i><b>Andromache's Lament</b></i>
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258/18	Asakawa, Gutelius, Lapsezon, Wood (Marne), other
240/2	Capucilli, Littleford
258/18	Carter
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240/3, 258/19	Carter, Gutelius
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240/4, 258/22	Cohan, Turney, Winter
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240/7	Cole, Hinkson, McGehee, Yuriko
240/8	Cole, Hinkson, others
258/24	Cole, Hodes, McGehee, MG, Ross, Turney, Winter, Yuriko
258/25	Cole, Hodes, MG, Ross, Turney, Winter, Yuriko
240/9	Eilber, others [Kimura, Wengerd]
240/10	Fonaroff, Lang, Mazia, MG, O'Donnell, Yuriko
240/11	Gray, Wengerd
240/12	Gutelius
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240/14	Hawkins, MG, O'Donnell, Lang, Yuriko, other
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240/24	Kimura, Wengerd
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241/24	Asakawa
241/25	Asakawa, Hart, Parkes
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259/3	Gain, Hinkson, Powell (incl. negatives)

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242/10	Hinkson, [McDonald], [Randazzo], Thompson, others
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242/12, 259/	6 Hinkson, Powell, Randazzo, Ross, Thompson
242/13	Hinkson, Powell, Ross
259/7	Hinkson, Ross, Thompson, other
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243/18	Graff, McGehee, MG
243/19	Hodes (Linda)
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243/25	Littleford, Lyman, Rooks
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245/4	Butler, Cunningham, Hawkins, Horan, MG
245/5	Butler, Cunningham, Horna, Maslow, MG
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260/11	Butler, MG (incl. negative)
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245/17	Gray, Hinkson, Kimura Gutelius, Hinkson, Kuch, Ross, Turney
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245/29	Cohan, Lang
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245/31	Dakin, Terborgh
245/32	Delamo, Kimura, Lyman
245/33	Delamo, Kimura, tuddy
245/34	Delamo, Kimura, others
245/35, 260/16	Delamo, Lyman
245/36	Eilber
245/37	Eilber, Wengerd
245/39	Hart, Wengerd
245/40	Hinkson, Powell, Winter
260/17	Hinkson, Powell, Winter (incl. negative)
245/41	Hinkson, Ross
245/42	Kimura, Lyman, others
245/43, 265/2	Lyman
	Lyman, other
245/44	McGehee
245/45	Ross, others
245/46	Sparling
260/19	Winter, others
260/20	Winter, others (incl. negative)
245/47	Wood
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260/21	Group (incl. negative)
245/50	Unidentified (negative)
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261/2	Kimura
245/54	Kimura, Lyman, Maloney, Parkes
245/55	Kimura, Maloney
261/4	Kimura, Ross (incl. two negatives)
245/56, 261/5	Kimura, Ross, other
261/6	Kimura, others
261/8	[Ross], Turney, other
261/7	Ross, Tetley, Turney, Yuriko
261/9	Ross, other (negative)
245/57	Taylor
261/10	Unidentified (incl. negative)

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246/8	Wilson
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246/9	Brown, Monte
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246/11	Dakin
246/12	Kimura
246 /13	Kimura, Wengerd
246/14	McGehee, Thompson
246/15	Thompson
	Thompson, Turney
	Turney
261/11	Set
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246/18	Asakawa
246/19	Asakawa, others
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246/21	Butler, Cunningham, Flier, Marohowsky, Mazia, Hawkins, MG
253/2	Cunningham, Mazia, Flier, Butler, Maslow
261/12, 265/3	Hawkins, MG
246/22, 261/13	MG
265/4	MG
253	MG, Cunningham
253/4	MG, Dudley, Hawkins
246/23	Proofs
	<i>Eye of Anguish</i>
246/24	Cohan, Lang
246/25	Cohan, Ross
	<i>The Flute of Kirshna</i>
246/26	Sabin, set, various groups and individuals
	<i>Flute of Pan</i>
246/27	Eilber
	<i>Frescoes</i>

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247/6	Capucilli
247/7	Capucilli, White
247/8	Foreman Foreman, Monte
247/9, 261/24	Lyman
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247/14	White
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261/27	Lyman, MG, Ross
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248/14	Gray
248/15	Gray, Lyman, Wengerd, others
248/16	Gray, Maloney, Wengerd
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248/19	Gray, Parkes, Walker
248/20	Gray, Wengerd
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248/24	Hawkins, MG
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249/6, 14	MG, Ross
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249/8	MG, Taylor
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249/10	Ross, chorus
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249/12	Chorus
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249/13	Group

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249/18	Monte, Wengerd
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249/19	Set
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249/21	Brown, Monte, Salvatori, White
249/22	Dakin, Kimura, Mitchell, Sparling, Tyers, Wengerd
249/23	Dakin, Mitchell, Tyers
249/24	Eilber
249/25	Eilber, Kimura, Wengerd
249/26	Kimura
249/27	Kimura, Minnelli, Sparling, Terborgh, Wengerd, dolphin chorus
249/28	Kimura, Minnelli, Terborgh, Wengerd
249/29	Kimura, Sparling, Wengerd
249/30	Kimura, Terborgh
249/32	Kimura, Wengerd
249/32	Kimura, Wengerd, White
249/33	MG, Minnelli
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249/34	Minnelli, dolphin chorus
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249/39	Stewart
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250/4	Hinkson
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250/6	Ross, Turney
250/7	Turney
250/8	Group
250/9, 262/8	Set
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250/12	Gutelius
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250/14	McDonald, Wood (David), Wood (Marne)
250/15	MG
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262/11	Cohan, MG (negative)
250/22	Cohan, MG, Winter
250/23	Eilber, Sparling
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250/24	Eilber, Wengerd
250/25	Gain, Hodes (Linda), Powell, other
262/12	Gain, [Powell], Thompson, Winter, Wood, others (incl. negative)
250/26	Hinkson, Hodes, McGehee, MG, Turney
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250/30	Homsey, others
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250/34	MG, Ross
250/35	MG, Winter
250/36	Powell
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250/38	Contact sheet
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250/41	Capucilli, Rooks, White
250/42	Dakin
250 43	Dakin, Morin, White
262/18	Dakin, others
250/44	Morin
262/19	Unidentified
	<b><i>The Plain of Prayer</i></b>
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250/46	Eilber, Sparling
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251/21	McGehee, Thompson
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251/23	Powell, Randazzo, Thompson
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251/43	Hinkson, others
251/44	McGehee
262/28	Hodes, McGehee, Winter, Yuriko (incl. negative)
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252/9	McGehee, Ross, others
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255/4	Halston, Tiegs (Cheryl), other
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256/15	father (George Greenfield Graham)
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	Writings about Martha Graham; poems, writings, and scripts sent to Graham or contained in her papers.
225/1	Angelou, Maya. "Still I Rise." Apostolos-Cappadona, Diane. "The Ritual of Sculpture: Isamu Noguchi's 'From Behind Inner Seeking: Siva's Dance,'" 1984. Armitage, Merle. "Modern Dance," (section) 1935. Armitage, Merle. "Modern Dance," (section in French), n.d. Armitage, Merle et al. "Big Chief of the Southwest." (shooting script), n.d.
225/2	Ballard, Adele, M. "Midnight at June Second," n.d. Barnhardt, Harry. Script for unnamed ballet, n.d. Berg, Paul. "Martha Graham's Dancers," in <i>St. Louis Post-Dispatch</i> , Sunday, October 18, 1970. Berlitt, Ben. "Soundstage," 1945. Blofeld, John. no. title; n.d. Buckwalter, John. "Byzantine Eyes," n.d. Buckwalter, John. "A Psalm of Joy," 1963.
225/3	Cahn, Sammy. "His Way." Candee, Helen Churchill. "Ankor, the Magnificent," n.d. Caras, Roger. Quotes from "The Private Lives of Animals," n.d. Code, Grant. "Prologue," n.d. Cook, Helen Fetter. "Enchanted Land," 1944.
225/4	De LaRosa, L. "Production by Martha Graham," 1987. DeMille, Agnes. No title, n.d. Devi, Rukmin (?). Chapter for a book, <i>Where Theosophy and Science Meet</i> , by Prof. Kanga, n.d.

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225/8	Hawwend (?), Richard. "Scenario for Abstract Ballet on the Story of Solomon – for Martha Graham," 1931. Hodes, Stuart. "Review of Blood Memory," in <i>Ballet Review</i> , 1991. Horosko, Marian. "Frontier of the Mind: Martha Graham at 95," in <i>Dance Magazine</i> , May 1989. Howard, Robin Obituary in <i>Ballet Review</i> , 1989. Hull, William D. "On Martha Graham's visit to Ceylon," n.d.
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225/13	March, William. "The Bad Seed," n.d. Marchal, Sappho. "Danses Cambodgiennes," Saigon, MCMXXVI. Martin, John. [quotation in French], n.d. Martin, John. "A Classic," n.d. Mason, Francis. "Martha Graham Dance Company," n.d. McDonagh, Don. "Modern Dance Chronicle," in <i>The Hudson Review</i> , vol XXII, no. 2, Summer 1969. Meursinge, B. "The Tree of Great Sorrow," n.d. Mishima, Yukio. "The Damask Drum," in <i>Five Modern Nō Plays</i> , 1957.
	Moe, Henry Allen. Remarks for Martha Graham Convocation, Aspen Institute for Humanistic Studies, 1965. Acceptance Speech for Aspen Award by Martha Graham.
225/14	Myers, L.H. "The/Root and the/Flower," n.d. Nauman, Hilda. "Around Eastern Connecticut," n.d. Neal, Josie. "Modern Dance: The American Experience," 1989.
226/1	Patterson, Daniel W. "Early Shaker Spirituals," 1976. Pena, Jose Z, de la. "The Four Apparitions of the Blessed Virgin of Guadalupe," n.d. Perse, Saint-John. "Anabasis," n.d. Phelps, Mary. "Advertisement," 1938.
226/2	Rudhyar, D. "Martha Graham's Utterances Reveal a New Dance Rhythm," n.d.
226/3	Sabin, Robert. "The Evolution of Martha Graham's Dance Technique," n.d. Saint Victor, Hugh de. "Conversation Concerning the Wedding Gift of the Soul," (summary).

## WRITINGS BY AND FOR MARTHA GRAHAM

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	Sherman, Jane and Norton Owen. "Martha Graham and Ted Shawn," in <i>Dance Magazine</i> , 1995.
	Shirley, Wayne. <i>A Ballet for Martha</i> . Library of Congress
	[Soars, Janet]. "Interview with [Christena Schlundt] on Ruth St. Denis," in <i>Dance Chronicle</i> , n.d.
	Smith, Arthur Galusha. "Indian," n.d.
	Smith, Cecil. "The Maze of the Heart," in <i>Theatre Arts</i> , May 1947.
	Stav, Arie. "The Dance in Israel," in <i>Hadassah Magazine</i> , Hartford, CT, February 1971.
	Stodelle, Ernestine. "The View from Vermont," chapter 7 from <i>Deep Song: The Dance Story of Martha Graham</i> , 1983.
	Sweeney, James Johnson. "Martha Graham," n.d.
	[Synge, John Millinton]. "Riders to the Sea," 1904.
226/4	Richman, Robert. "Erick Hawkins," n.d.
	Rothschild, Bethsabée de. Extract from <i>La Danse Artistique aux USA</i> , 1949.
226/5	Taylor, Harold. Remarks by President of Sarah Lawrence College at Dance Magazine Awards ceremony, 1958.
	Terry, Walter. "Martha Graham's Repertory," n.d.
	Tracy, Robert. "Noguchi: Collaborating with Graham," in <i>Ballet Review</i> 9, Winter 1986
	Tracy, Robert. "Artist's Dialogue: Isamu Noguchi," n.d.
226/6	Ulrich, Celeste. "Martha Graham," n.d.
226/7	Weigle, Marta. "The Penitentes of the Southwest," n.d.
	Weinberg, Nathan. "Horses, Machines and Dancers," n.d.
	Williams, Peter and Clive Barnes. "Two Looks at Lighting: Martha Graham in Edinburgh and London," in <i>Dance and Dancers</i> , 1963.
	Winters, Pamela. "An Introduction to Sacred Dance," 1988.
	Wolfe, Katharine A. "Martha Graham," n.d.
	Interviews
226/8	Madoff Enterprises Interview with Martha Graham
	Interview fragment
	Interview 15 December 1989
	Interview fragments (4)
	Interview 15 December 1989 and 17 December 1989
	Interview 10 January 1989
	Interview Nathan Kroll and Martha Graham, 6-7 December 1971
	Interview with Bianca Jagger, 15 March 1990
	Interview with Ron Protas (fragment, n.d.)
	Interview with Ron Protas (?) (fragments, n.d.)
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227/1	"A Note on Martha Graham's Symbolism," no author, n.d.
	"The Aesthetic of Martha Graham," no author, n.d.
	"Martha Graham 'In the American Grain,'" no author, n.d.
	"About Martha Graham," no author, n.d.
	"For Martha Graham," no author, n.d.
	"Scenario for Martha Graham," no author, n.d.
	"Martha Graham est un novatrice..." no author, n.d.
	"Martha Graham fait figure de preue sur..." no author, n.d.
	"She is Priestess of Intellectual Ballet," 1947 (fragment)
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227/2	"Decor for Hysteria," no author, n.d.



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227/3	<p>"When the Pale Unraveling Brain Falls from Ariadne's Anxious Hand," no author, n.d.</p> <p>Lear, Edward. "The Owl and the Pussy Cat Went to Sea," n.d.</p> <p>"An Alpha of Insight," no author, n.d.</p> <p>"Reflections on Dance," no author, n.d.</p> <p>"Prelude and Exhortation, 1936," no author, n.d.</p> <p>"Directions and Suggestions concerning the Canto Hondo and its Percussion," no author, n.d.</p> <p>"Speaking of Pictures...Dancers," <i>Life</i>, 1938.</p> <p>"European Martha Graham Workshop of Contemporary Dance," in <i>Danzare</i>, 1988</p> <p>Collection of Poems by Jean's Fourth Grade, n.d.</p>
227/4	Fragments, quotes, unidentified manuscripts
227/5	Notes/drafts for <i>Blood Memory</i>
227/6	Notes/drafts for <i>Blood Memory</i>
227/7	Notes/drafts for <i>Blood Memory</i>
227/8	Notes/drafts for <i>Blood Memory</i>
227/9	Notes, Martha, the Musical
228/1	"Beauty and the Buckskins" and "Mahanttan Corner" by D.C. Glover, Jr., 1952 (sheet Music sent to Graham)
228/2	Barnes, Clive. "The Cold War in Modern-Dance," in <i>The New York Times Magazine</i> , July 28, 1968.
228/3	Dreyer, Martin, "Foot Loose and Fancy," in <i>Houston Chronicle, Texas Magazine</i> , Sunday, January 24, 1971.
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283/1	Cash disbursements, MGDC 1947-1950
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393	To: Martha Graham, with highest regards. From: Mayor Jonathan Hayes, San Jose, California

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	State of New York, Mario M. Cuomo, Governor sends congratulations on the occasion of the presentation of the Royal Golden Medal for talent and art by Her Majesty, Queen Margrethe II of Denmark to Martha Graham, 14 January 1987
	Orfanatorios Latino American donor certificate to Martha Graham, n.d.
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	Govenor's Citation by Milton J. Sharp, Governor of The Commonwealth of Pennsylvania, 15 November 1972
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	Presidential Metal of Freedom, Gerald R. Ford, 14 Oct. 1976
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	Doctor of Humane Letters, Skidmore College, 26 April 1978
	Letter of Salutation, Edward I. Koch, Mayor of the City of New York, 19 May 1988
	Proclamation from Raymond L. Flynn, Mayor of the City of Boston (declaring October 27, 1989 as "Martha Graham Day")
	Scroll of Honor on the 300th Birthday of the Founding of Pennsylvania by McKinley Elementary School
	The President of the United States (Ronald Reagan) Recognizes Martha Graham, 23 April 1985
	The State of Tennessee by Lamar Alexander, Governor. Honorary Citizen of Tennessee, 26 Nov. 1986
	Certificate of Honor, the Board of Supervisors, City and County of San Francisco, 15 March 1976
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395	Doctor of Arts, Harvard University, 26 June 1960 (damaged)
	Doctor of Arts, Yale University, 1971 (damaged)
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	To: Martha Graham, Conservator of the Arts. From: American Conservatory Theatre, n.d.
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